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THE METROPOLITAN MUSEUM OF ART

EXW.

SPANISH PAINTINGS

The Metropolitan Museum of Art

CATALOGUE

OF AN EXHIBITION OF

Spanish Paintings

FROM EL GRECO

TO GOYA

NEW YORK · FEBRUARY 17 TO APRIL 1

MCMXXVIII

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CONTENTS

LIST OF LENDERS	*page* vii
INTRODUCTION	xi
CATALOGUE OF PAINTINGS	1
INDEX	11
ILLUSTRATIONS	13

INTRODUCTION

SPANISH painting as such did not appear until about the year 1600. As late as the middle of the previous century, when Italian art had passed the culmination of its great period after more than two hundred and fifty years of productivity and the painting of the Low Countries had already had a vigorous life of a century and a half, no intimations of a national school were discernible in Spain.

True enough, a long time before, mediaeval illuminators there had produced works like the illustrations to the Apocalypse by Brother Beatus, which learned archaeologists today hold to have been important exemplars for the art of twelfth-century France, but these were cosmopolitan in their character and bear no relation to what followed in Spain. The national genius had not taken form. What Spanish painters there were in early times followed foreign fashions, and the effort of the artist died with him. Except in rare instances, transplanted styles are short-lived.

When the political union with the Netherlands took place under the Emperor Charles V and his son Philip II, painters from Belgium and Holland were called to the court. Among these was Sir Anthony More, a Dutchman, who left his mark on the native development. He formed Spanish artists like Alonso Sanchez Coello and Pantoja de la Cruz, and established a style of courtly portraiture of which some aspects persisted; even Velazquez deferred to this style to some extent.

But the preponderant influence in the evolution of Spanish painting was Italian. The rapidly changing fashions of Italy during the sixteenth century were followed closely. Raphael and Michelangelo had their Spanish imitators, as had Titian

and the Venetians. Then the Mannerists were copied and also the Eclectic School of Bologna. Finally, the naturalistic movement inaugurated by Caravaggio revealed to the Spaniards their own surroundings and the genius of their race; the Spanish school was born.

In those years Domenico Theotocopuli, a former pupil of the aged Titian in Venice, had settled in the city of Toledo. He was called El Greco because he was born on the island of Crete, but his art before he came to Spain was altogether Venetian in its characteristics. The spell of Tintoretto, Veronese, and the Bassani is over his early pictures; to what extent one can see in the Money-Changers Driven from the Temple, which the Minneapolis Institute of Arts lends to our exhibition—and those who know the Frick Collection will recall the Venetian aspect of the full-length portrait of Vicentio Anastagi. Both these works were painted in Italy.

Toledo, at the time of his arrival, was the most important city of Castile although Philip II had already made Madrid his capital. No one knows the motives of Greco's emigration from Italy, where, though not yet in his thirties, he was in a fair way to win a high place for himself. Spain then was like our own country today — a land of great opportunities, a goal for artists. His enterprise was successful, commissions a plenty soon came to him. The earliest we hear of was the decoration of a chapel in the Monastery of Santo Domingo el Antiguo at Toledo. One of the pictures painted for this chapel, the great Assumption of the Virgin, is now in the possession of the Art Institute of Chicago; its permanent installation in the place of honor in one of their important galleries prevented its inclusion in our exhibition.

A striking change came over El Greco's work while he lived in Spain — mannerisms appeared, and extravagances, strange elongated figures, spectral light, ashen color, delirious and visionary conceptions. But his peculiarities were appreciated. Philip II ordered pictures from him for the Escorial. Though these particular paintings failed to please his

royal patron, there can be no doubt that his art was well in accord with the taste of his adopted countrymen. A masterpiece of the early time of his fully developed style, Saint Martin and the Beggar in the Widener Collection, the owner was unable to lend us, but of the thirteen pictures by him in our exhibition all except the one mentioned in a previous paragraph display the pronounced and most personal characteristics which came to him after he had outgrown his Italian teaching.

His portraits alone would win him his place among the great painters and his landscapes are remarkable for their originality of vision when landscape was still largely a matter of recipes in Italy and also for their anticipation of the taste of the present time. After a long period of comparative neglect his art has come back into favor recently, and until lately capital works by him were still to be had—a condition which our collectors have been keen to take advantage of. More of his pictures are owned here than of any other of the artists who worked in Spain.

Many of his larger compositions exist in the form of sketches or, more properly, preliminary paintings. Strange as it seems before what appears as the astounding spontaneity of his pictures, we find that it was his habit to study carefully beforehand all of their effects and to linger over their execution. Pacheco, the artist and writer, visited Greco in his old age and was shown the room where these preliminary paintings were kept. "Who would believe," writes Pacheco, "that Greco makes sketches for all his pictures and that he labors on them, retouching again and again so as to disjoin and set apart the tints, and to give to his canvases their rough look of a picture just begun, and to simulate freedom of workmanship and greater power?"

To us Greco seems to reveal as none other the soul of the superb and melancholy Spain of Philip II. But his influence on art was short-lived. Perhaps the very singularity of his temperament made it impossible to follow him. One slavish

imitator he had in his son Jorge Manuel, and the work of the son has sometimes been mistaken for that of the father. Greco's only pupil of note was Luis Tristan, a picture by whom, The Adoration of the Kings, is shown in our exhibition.

The event proved that the naturalism of Caravaggio was the food that the Spanish genius craved. This style was mainly made known in Spain by one of themselves, Jusepe de Ribera. His native province of Valencia was in close touch with Naples and Rome, and the youthful Ribera, following the custom of Valencian artists, went to Italy for study. He remained there for the rest of his life as it turned out, practising his art with great success in Naples, then a dependency of Spain and ruled over by a Spanish viceroy. His style was modeled upon that of Caravaggio, being vigorously realistic and with strong contrasts of light and shade.

To one who is occupied with Italian art of the sixteenth and seventeenth centuries, Ribera, Lo Spagnoletto (the little Spaniard), as he was called, appears as a link in the Italian tradition, having based himself on Italians and in his turn forming Italian pupils who carried on his principles, and in his pictures catering to the prevailing Italian taste. Yet in Spain he was the precursor of the National School, by means of his pictures, that is, and his effect there differed entirely from his effect in Italy.

Like Caravaggio he painted only from the living model. This practice had a liberating result on an age suppressed by the prestige of the High Renaissance and its mighty accomplishment. The artist who would otherwise have followed timidly the precepts of the commentators on Raphael and Michelangelo discovered new possibilities in copying as closely as he could the people of his own neighborhood who posed for him. The homely qualities of his country, the spirit and the flavor of his race, by this means entered into what he did. Beauty to the Italian Renaissance meant nature purified, ordered, ennobled; beauty to some other nations and times

could be found in whatever existed, in all experiences and emotions, in ugliness and brutality even. Not only the entire Spanish school, in the seventeenth century, but much of what was most vigorous in painting throughout Europe at that time can be traced back to Caravaggio's revolution.

Ribera's chief technical aim was the expression of weight, solidity, and the texture of surfaces. With the zeal of a propagandist who had taken his stand as an opponent of ideality and prettiness, he often chose forbidding subjects — martyrdoms and tortures and deeply wrinkled decrepitudes. Such pictures have never found favor in America and those by him in our exhibition are of the sort which could be loosely classed as portraits; they show, however, his most powerful draughtsmanship and his fine though sombre color. W. F. Cook's Head of a Priest of Bacchus is, according to the theory of Dr. Mayer, one of the three existing fragments of a renowned work — The Triumph of Bacchus, painted at the order of Philip IV and burnt in the Royal Palace fire in the eighteenth century. A fine work by Ribera, a half-figure of Saint Paul, can be seen at the Hispanic Society.

Seville, the chief market of the New World trade, profited more than any other city by the conquests and colonizations in the sixteenth century, and though its importance and wealth had greatly diminished in the disasters and general ruin which had already overtaken Spain by the end of the century, it was still a center of culture. Seville like the rest of the Peninsula had in its artistic efforts followed the course of the Italian development. In the early seventeenth century several artists were outstanding — Pacheco, classical, idealistic, pedantic, the painter and writer whom we have quoted regarding a visit to El Greco; Roëlas, who had founded himself on the study of the Venetians; and, after the appearance in Seville of some pictures by Ribera, Herrera the Elder, a ferocious advocate of realism. In this city and formed under the influence of such teachers appeared within fifty years the greatest and most characteristic Spanish masters — Zurbaran,

Velazquez, Alonso Cano, Murillo, and Valdes Leal—all closely related in spiritual aims and in technical processes.

The sombre pictures of Zurbaran reflect better than any others the robust faith and the grave manners of the Spain of his time. From his teacher Roëlas he adopted some of the methods of the Venetians but he was uncompromisingly realistic, being called indeed the Spanish Caravaggio. His figures, always in the quiet attitudes which his models could hold, are engrossed in deep meditation or religious ecstasy. The expression and vitality of his heads are remarkable. He is known in American collections chiefly as the painter of single figures of female saints — portraits in reality of Spanish ladies with fantastic cloaks and mantles, improvised out of studio draperies pinned over their every-day costumes. Our exhibition happens to contain none of these but includes two pictures by him which are frankly portraits, as well as two of his religious pieces, one of which, the Flight into Egypt, is lent by the Toledo Museum of Art. Two fine examples of his work, belonging to this Museum, are shown in Gallery C 29, The Young Virgin, painted about 1638, and a monumental decoration, The Battle with the Moors, one of six compositions painted for the Monastery at Xeres de la Frontera-Jerez near Cadiz.

The first teacher of Velazquez was Herrera, a picture by whom, The Cripple, is lent to us by the Worcester Art Museum. The early pictures by Velazquez show their close derivation from this artist. Indeed all the young painters at Seville derive from Herrera, no matter who their particular masters happened to be. His was the ascendant style. Herrera was a man of quick temper and after some quarrel Velazquez betook himself to the studio of Pacheco. All the circumstances of his career were fortunate; Pacheco, although but a mediocre painter, proved to be one of those rare teachers who have the discernment and the disinterestedness to encourage their pupils in styles contrary to the ones they themselves practise. He also became the young artist's admirer and

friend and later his father-in-law. Without any deviation Velazquez followed the course which was best fitted to develop all his possibilities.

His genius was not precocious but at a very early age he became a most competent painter of genre subjects — studies from the posed model and from still-life. The Saint Matthew, lent by Mr. Blaker, represents his early style. At about the age of twenty-four, by Pacheco's influence and efforts, he was presented to Philip IV at Madrid, painted his portrait successfully, and was named court painter, a position he held for the rest of his life. The pictures executed during his first years at Madrid, like the Man with the Wine Glass belonging to the Toledo Museum, in our exhibition, the Philip IV which can be seen in the Altman Collection, and the Duke of Olivares at the Hispanic Society, show but little deviation from the style of his works painted at Seville. They are all masterly paintings and the promise of his supremacy is contained in them but they lack the particular quality which his later works display in a degree of perfection which has never been equaled — the quality, namely, which the painters call *values,* the interrelation in light and aerial perspective of all the parts of the picture, in other words, the giving to the objects in the picture the appearance of being at the same relative distance from the spectator which these objects had in reality from the artist. This quality was by no means the discovery of Velazquez; it made an astounding entry into painting when artists first became realistic in the Netherlands more than two hundred years before his time, and painters of Holland, his contemporaries, following their national tradition, are his most serious rivals in its accomplishment.

The possibilities of the painting of space and air came to him as he worked at Madrid and his powers grew steadily. The portrait of Isabella of Bourbon, lent to our exhibition by Max Epstein, represents the early stage of his transitional period. It is considered to be the original work entirely by Velazquez, a replica of which, due in parts to other hands,

is in the Vienna Museum. The replica was sent from Madrid to the court of Vienna, it is known, in 1632 and Mr. Epstein's picture would be only slightly earlier. Another important picture from this time is in America — the portrait of the little prince, Baltasar Carlos, with a dwarf, belonging to the Museum of Fine Arts, Boston, but that picture it was impossible to include in this present exhibition. The Boston painting displays clearly the artist's growing appreciation of aerial perspective. Mr. Bache's Self-Portrait would date from some years later. Dr. Mayer considers this beautiful work to be a study for the self-portrait which is in the famous "Lances," as the Surrender of Breda, painted in 1647, has been nicknamed. The Emery Philip IV would take its place at about 1650 or 1655, as Philip, born in 1605, appears in it at about the age of forty-five or fifty, and Mr. Willys' Head of a Girl is judged to be from the artist's late years. Mr. Morgan's Maria Teresa is in all likelihood a picture sent to the French court when the marriage of Louis XIV to that princess was under discussion. Several authorities do not consider this work to be by Velazquez but attribute it to the hand of his son-in-law, del Mazo, whose copies of Velazquez have for centuries baffled the wits of the connoisseurs.

The pictures Velazquez painted after he became court painter have remained, with the exception of portraits sent as gifts to foreign potentates and of some studies which never entered the royal collection, the property of the Spanish Crown. His developed style can be studied only in the Prado and nowhere else can one form a conception of his full accomplishment. America is fortunate in having gathered so many examples. Outside of those we show here and the others mentioned in these paragraphs, there are three or four others —a head in the Hispanic Society, a masterly Philip IV in the Frick Collection, a portrait of his early Madrid period belonging to Mr. Van Horne at Montreal, and the head of Mariana of Austria which Mr. Bingham lent to this Museum a year or so ago.

Practically speaking, Velazquez confined himself to portraits — of people, of animals, of places — and within these limits, more than any other he deserves to be called the perfect painter. He shows no imagination, no emotion, no great intellectual power in his works, only good sense and wonderful eyesight and marvelous skill of hand. His pictures leave us uninformed of any of his preferences even; he is surely the most impersonal of great artists. An unusually stupid, wooden-faced royal family, their dwarfs and buffoons, chance models who might represent mythological or historical characters, these were the subject matters of his pictures. With perfect economy of pigment and brush strokes, without any evidence of effort or worry or haste, the appearances of these people are set upon the canvas, where they seem to live and breathe. Mengs, the first painter of the classical revival in the eighteenth century, who would not be predisposed, one would say, to judge realistic art kindly, has summed up definitively the critical judgment on this painter. Speaking of his masterpiece, The Tapestry Workers, he said that it seemed to be painted by will only, without aid of hand.

Alonso Cano, sculptor and architect as well as painter, studied in Seville and was subject to the same influences as the young Velazquez and Zurbaran. His early pictures have marked likeness to the work of these painters, but later he approached the Italian spirit in his ideal and sentimental point of view and his altarpieces have a kinship with the religious pictures of the Carracci. The Holy Family with Angels, lent by Mr. Ryan, is the only work by him in our exhibition but another of his pictures, more closely in the Seville tradition, the Christ Blessing Children, belongs to the Museum and can be seen in Gallery 29.

The primacy in celebrity among Spanish artists now accorded to Velazquez was formerly held by Murillo. From the time of the Napoleonic wars, when his pictures were dispersed, up to the time of Manet and the Impressionists, all Europe considered Murillo the greatest of the Spaniards.

His art was in accord with the taste of the mystical and devout people of his provincial neighborhood. It is only natural that his Immaculate Conceptions, his Miracles, Ecstasies, Visions with their yearning and rapturous expressions, and his somewhat comic opera street-children should be judged mawkish and sentimental in a materialistic age. But with all these shortcomings he had great artistic gifts and it is our contention that the fact is proved by his works in this exhibition, which comprise practically all his best to be found in America. The noble canvas of the Young Saint Thomas of Villanueva distributing his garments, from the Emery Collection, lately bequeathed to the Cincinnati Museum, painted for the Convent of Saint Augustin in Seville, has been pronounced by Dr. Mayer to be the most beautiful genre picture he ever painted. Saint Diego of Alcala surprised by his Superior is one of the series painted for the Franciscan Monastery of Seville and one of its companion pictures is the famous "Cuisine des Anges" of the Louvre. These were the paintings which made his reputation, "over-night" one might say, when as a young man of twenty-eight he undertook this important commission on his return to Seville after a short visit to Madrid. Saint Diego surprised by his Superior belonged to the eminent connoisseur, the late Charles B. Curtis, whose book on Velazquez and Murillo was the first scholarly attempt of modern times to treat of these masters. The picture is lent by Mrs. Charles B. Curtis and with the exception of its exhibition in this Museum in 1887-88, it has never been publicly shown in modern times. It is remarkable for its reality of characterization and for its solidity of workmanship, having passages which recall the realism of Zurbaran and the young Velazquez. The Immaculate Conception lent by Mr. Hutchings, one of Murillo's many renderings of this favorite subject, shows admirably the qualities for which he was famous in the last century. Mr. Boross' silvery, poetic little landscape with Jacob and Rachel gives a glimpse of his powers in this branch.

The portrait of Andrade, a late purchase by this Museum, now shown here for the first time, like other portraits by him is free of any sentimentality. The painter's admiration for Velazquez and Van Dyck is evident in our picture. For a hundred years and more it has been considered for one reason or another as the best of his portraits. "The eyes seem to look at you," said a then eminent painter in 1828. Today, no doubt because of the tendency of mankind to apply their present idiosyncracies to the monuments of former ages, we are inclined to fancy on the artist's part an amused and sly appreciation of Andrade's self-complacency—his walk would be a strut, we feel, and we wonder what lotion in great quantities he must have used to make his hair so fuzzy. But the real vitality of the portrait remains the foundation for the various interpretations each epoch may give to it.

With Valdes Leal, twelve years younger than Murillo, no work by whom we have been able to find here, the cycle of the great painters of Seville closes, nor did painting at the capital long survive. The pupils of Velazquez — del Mazo, Pareja, and the others — carried on the methods of that master after his death. Carreño de Miranda painted portraits of Charles II and of his mother, Doña Mariana of Austria, in her widow's weeds—the queen who in her young days had so often sat to Velazquez. Claudio Coello was the last of the great epoch. In 1692 Charles II summoned from Italy Luca Giordano and the young artists abandoned the sober and realistic style natural to their country for the brilliancies and facilities of the Italian decadence.

Giordano could imitate any one. He had imitated Ribera, whom he had known in Naples, so successfully that his imitations still pass for originals in some places. In Spain he amused himself by making at least one counterfeit of the great Spaniard. The Betrothal in the National Gallery of London, long a stumbling-block for amateurs, is now, it is pretty generally agreed, an imitation of Velazquez by Giordano and not by Velazquez himself. Giordano's natural style

is that which he developed from his master, Pietro da Cortona, an example of which is to be seen in our Gallery 30 — florid, glittering, theatrical. Such were the paintings he executed in the Escorial.

The house of Austria became extinct in 1700. With the Bourbons (Philip v was French by birth and taste) the French style was introduced. Spanish art was in a state of coma and remained so up to the appearance of Goya. Spain returned to the pre-seventeenth-century conditions; artists from abroad were imported to carry out the principal commissions. Tiepolo, the last of the great Venetians, was called by Charles III to decorate the Madrid royal palace, and after Tiepolo's death in that city in 1770 the theoretical and pedantic apostle of the newly appeared classicism, the Bohemian Raphael Mengs, was summoned to take charge of artistic affairs. It was through Mengs that Francisco Goya received his first royal commissions, cartoons for tapestries which Charles III directed should deal with the daily life of Spain and not with the mythological and allegorical themes which up to that period had been the rule.

Unexpected as Goya's appearance seems among the listless Spanish imitators of foreign fashions in the latter half of the eighteenth century, the genesis of his style is clearly traceable. The tapestry cartoons are Spanish interpretations of the contemporaneous art of France with its accepted recipes for compositions, figures, landscapes, and animals, although here and there the realistic and ironical spirit of the painter intrudes itself into his designs. But the main influence in Goya's formation comes from Tiepolo. The every-day subject makes its appearance in some of Tiepolo's pictures as it does in Longhi's. The wish of Charles III that such subjects be drawn upon for his tapestries was not a capricious whim but was quite in accord with the changing taste. The Venetian influence in England, another backward country artistically, produced in Hogarth a painter analogous in many respects to Goya, the result of the Venetian influence in Spain. A

spirit of examination and of scepticism was abroad in all Europe as the ancient institutions were dissolving.

Goya was the best fitted in all ways to be the apostle of the new movement in art and his is the work which bridges the old style and the modern. All his experiences and emotions seem to record themselves as though automatically in what he painted and etched — his hatred of the Inquisition and the Church; his contempt of the decaying ruling classes with their pretensions and affectations; his disgust at the stupidity of war. But strength, beauty — of women particularly — bravery, the time-old occupations and pastimes he celebrates enthusiastically: his loves as well as his hatreds are all superlative in degree. No more marked contrast to the reserved and prudent Velazquez can be found in all art than this impetuous and boisterous Goya.

With the exception of Arthur and Alice Sachs's Bull Fight and Mr. Ryerson's series of six little panels illustrating the history of the Capture of a Brigand by a Monk, all of Goya's pictures in our exhibition are portraits. None of his portraits of ironical effect are included, such as that monstrous arraignment of the Family of Charles IV in the Prado, although a masterly sketch for one of its figures, Maria Luisa of Parma holding her baby, is on view in Gallery 29. In our exhibition we can see with what enthusiasm he responds to the human qualities he admired. The Spanish nobility were eager to sit to him. Several portraits of nobles are shown here as well as a number of those he painted, not as commissions, but of friends and acquaintances whose personalities interested him. He was a prodigious worker, often finishing a portrait in one sitting, but a sitting to him was apt to last all day long. He had no mercy on his models and his own energy was tireless.

Those who seek figure compositions by Goya other than those lent to us by Mr. and Mrs. Sachs and by Mr. Ryerson, which are mentioned above, will find at the Hispanic Society a sketch for his Third of May in the Prado — the

most horrible picture in the world! This Museum owns a Bull Fight, shown in Gallery 29. Besides these there are several works of the sort owned in America which could not be borrowed for our occasion. For the fantastical and purely imaginative and satirical aspects of his art one must consult his etchings and lithographs, which can be seen in our Department of Prints. In them this astonishing artist can be most conveniently seen as the forerunner of both the romantic and the realistic movement of the last century — as the ancestor of Géricault, Delacroix, Courbet, Daumier, and of Edouard Manet, who remains after all his most attentive follower. John Sargent, whose memorial exhibition was held in this same gallery two years ago, was also one of Goya's artistic descendants. Thus the work of Goya brings us into direct touch with modern art. His career is the limit of the scope of our exhibition.

BRYSON BURROUGHS.

CATALOGUE

The pictures are arranged alphabetically by artist and title; the dates when known are given exactly or approximately. Except when otherwise noted, all are painted in oil on canvas and are illustrated.

Alonso Cano

Born 1601 at Granada; died there 1667. Pupil of Pacheco and Castillo.

1 HOLY FAMILY WITH ANGELS

H. 47½; *w.* 39¾ *inches.*
Lent by Thomas Fortune Ryan.

Francisco Collantes

Born 1599 at Madrid; died there 1656. Historical and religious subjects with landscape backgrounds.

2 HAGAR AND ISHMAEL

H. 43¼; *w.* 55⅞ *inches. Signed: Franco Collantes f.*
Lent by the Rhode Island School of Design.

Francisco José de Goya y Lucientes

Born 1746 at Fuente de Todos; died in 1828 at Bordeaux, France. Court painter to Charles III and IV. Portraits and fantastic subjects. Also an important etcher.

3 THE YOUNG DUKE OF ALBA *About* 1785-1787

H. 35⅝; *w.* 27¾ *inches.*
Lent by Mrs. Edwin S. Bayer.

4 ARAGONESE DWARF

H. 33; *w.* 24⅜ *inches.*
Lent by the Fogg Art Museum.

5 THE ARTIST ASENSI

H. 21⅞; *w.* 16⅜ *inches. Inscribed: Goya a su / Amigo Asensi.*
Lent by Arthur and Alice Sachs.

6 BULL FIGHT

H. 29; *w.* 43¼ *inches.*
Lent by Arthur and Alice Sachs.

7-12 THE CAPTURE OF THE BRIGAND MARGAROTO BY THE MONK PEDRO DE ZALDIVIA *About* 1806

Six panels; h. 11⅞; *w.* 15⅝ *inches each.*

THE ENCOUNTER

THE MONK SNATCHES THE GUN OF THE BRIGAND

THE STRUGGLE OVER THE WEAPON

THE VICTORIOUS MONK THREATENS THE BRIGAND

THE SHOOTING OF THE BRIGAND

THE BINDING OF THE BRIGAND

Lent by Martin A. Ryerson.

13 DOÑA FRANCISCA VICENTA CHOLLET Y CAVALLERO 1806

H. 39; *w.* 32 *inches. Inscribed: Dª Franca Vicenta Chollet y / Cavallero Por Goya año* 1806.
Lent by Harrison Williams.

14 DON FRAY MIGUEL FERNANDEZ 1815

H. 38; *w.* 33 *inches. Inscribed: El Illmõ Señor Dⁿ Fr. Miguel Fernandez Obispo de Marcopolis, Administrador Apostolico de Quito. Pᵗ Goya año* 1815.
Lent by the Worcester Art Museum.

15 GENERAL NICHOLAS GUYE

H. 42; *w.* 33¼ *inches.*
Lent by J. Horace Harding.

16 VICTOR GUYE

H. 42½; *w.* 34 *inches.*
Lent by J. Horace Harding.

17 DON ANTONIO RAIMUNDO IBAÑEZ *About* 1808

H. 38⅝; *w.* 28⅛ *inches.*
Lent by Jacob Epstein.

18 PEPE ILLO *About* 1783-1789

H. 25; *w.* 19½ *inches.*
Lent by Mrs. Charles S. Payson.

19 DON MANUEL OSORIO DE ZUÑIGA 1784

H. 50¾; *w.* 37¼ *inches. Signed: Dⁿ Franᶜᵒ Goya. Inscribed:*

EL S.ᴿ D.ᴺ MANVEL OSORIO MANRRIQVE DE ZVÑIGA S.ᴿ DE GINES NACIO EN A.ᴿ A.ᴵᴱ DE 1784

Lent by Jules S. Bache.

20 PACHECO, DUKE OF OSUNA *About* 1790

H. 44¼; *w.* 33 *inches. Inscribed: El Duque de / Osuna Por Goya.*
Lent by J. Pierpont Morgan.

21 PORTRAIT OF A LADY *About* 1787

H. 40¼; *w.* 29½ *inches.*
Lent by Mrs. William R. Timken.

22 TADEO BRAVO DE RIVERO 1806

H. 81⅞; *w.* 49¼ *inches. Inscribed: Dⁿ Tadeo Bravo de / Rivero, por su amº Goya / 1806.*
Lent by Michael Friedsam.

23 PEDRO ROMERO *About* 1795-1800

H. 33; *w.* 25½ *inches.*
Lent by Arthur and Alice Sachs.

24 DON BERNARDO YRIARTE 1797

H. 42½; *w.* 33½ *inches. Inscribed: Dⁿ Bernardo Yriarte, Vice protr de la Rl Academia de las / txes nobles Axtes, retxatado por Goya entestimonio de mu/tua estimacⁿ y afecto año de* 1797.
Lent by Edward S. Harkness.

El Greco, real name Domenico Theotocopuli

Born about 1548 at Candia, Crete; died 1614 at Toledo. Influenced by Titian, Tintoretto, and the Bassani. Settled in Toledo shortly before 1577.

25 THE ADORATION OF THE SHEPHERDS *About* 1594-1604

H. 43¾; *w.* 25⅝ *inches.*
Lent by George Blumenthal.

26 THE AGONY IN THE GARDEN

H. 40½; *w.* 45¾ *inches.*
Lent by Arthur and Alice Sachs.

27 THE APPARITION OF THE VIRGIN TO SAINT DOMINIC *About* 1597-1603

H. 39; *w.* 23⅞ *inches.*
Lent by J. Horace Harding.

28 CHRIST DRIVING THE MONEY-CHANGERS FROM THE TEMPLE *About* 1571-1576
H. 46; *w.* 57⅞ *inches.*
Lent by the Minneapolis Institute of Arts.

29 CHRIST DRIVING THE MONEY-CHANGERS FROM THE TEMPLE
H. 17; *w.* 21 *inches.*
Lent by Aaron Naumburg.

30 SAINT DOMINIC
H. 26; *w.* 23 *inches. Signed in Greek.*
Lent by John Nicholas Brown.

31 SAINT ILDEFONSO OF TOLEDO *About* 1605
H. 44¼; *w.* 25¾ *inches. Signed in Greek.*
Lent by Andrew W. Mellon.

32 SAINT JAMES THE LESS (?) *About* 1599-1606
H. 14¼; *w.* 10⅜ *inches.*
Lent by George Blumenthal.

33 SAINT PAUL *About* 1598-1600
H. 27½; *w.* 23⅞ *inches. Signed in Greek.*
Lent by J. Horace Harding.

34 SAINT PHILIP *About* 1599-1606
H. 14¼; *w.* 10¼ *inches.*
Lent by George Blumenthal.

35 PORTRAIT OF A MAN
H. 20⅝; *w.* 18 *inches.*
Lent by Michael Friedsam.

36 PORTRAIT OF A MAN
H. 15½; *w.* 11¼ *inches.*
Lent by F. H. Hirschland.

37 THE REPENTANT PETER *About* 1598-1602
H. 37; *w.* 29¾ *inches.*
Lent by Duncan Phillips.

Francisco de Herrera, the Elder

Born 1576 at Seville; died 1656 at Madrid. Influenced by Ribera; the first teacher of Velazquez.

38 THE CRIPPLE
H. 29; *w.* 23¾ *inches.*
Lent by the Worcester Art Museum.

Pablo Legote

Born in the early seventeenth century at Seville; died after 1662 at Cadiz. Pupil of Roëlas.

39 THE MARTYRDOM OF SAINT STEPHEN
H. 64¼; *w.* 46⅝ *inches.*
Lent by Eugen Boross.

Juan Bautista Martinez del Mazo

Born about 1610 at Madrid; died there 1687. Pupil and son-in-law of Velazquez.

40 KNIGHT OF THE ORDER OF MONTESA (OR ALCANTARA)
H. 33; *w.* 24¾ *inches.*
Lent by Eugen Boross.

41 THE INFANTA MARGARITA

H. 29½; *w.* 24 *inches.*
Lent by Mortimer L. Schiff.

Bartolomé Estéban Murillo

Born 1618 at Seville; died there 1682. Pupil of Juan de Castillo. Influenced by Velazquez and Van Dyck. Religious and genre subjects, portraits.

42 DON ANDRES DE ANDRADE Y COL *About* 1650-1660

H. 79; *w.* 47 *inches. Inscribed:* D^n^ ANDRES *de Andrade y la Col.*
The Metropolitan Museum of Art.

43 SAINT DIEGO OF ALCALA *About* 1646

H. 92¾; *w.* 77⅞ *inches.*
Lent by Mrs. Charles B. Curtis.

44 HEAD OF CHRIST

H. 23⅜; *w.* 19 *inches.*
Lent by Eugen Boross.

45 THE IMMACULATE CONCEPTION, WITH A MIRROR

H. 77; *w.* 58⅜ *inches.*
Lent by DeWitt V. Hutchings.

46 LANDSCAPE WITH JACOB AND RACHEL

H. 19¾; *w.* 29⅝ *inches.*
Lent by Eugen Boross.

47 SANTA ROSA DI VITERBO

H. 32¾; *w.* 25 *inches.*
Lent by Mrs. Edward D. Thayer.

48 THE YOUNG SAINT THOMAS OF VILLANUEVA
H. 75; *w.* 57 *inches.* *About* 1676
Collection of the late Mrs. Thomas J. Emery.

Juan Pantoja de la Cruz

Born in 1551 at Madrid; died there after 1609. Court painter for Philip II and III.

49 PORTRAIT OF A LADY
H. 25; *w.* 22 *inches.*
Lent anonymously.

Jusepe de Ribera, called Lo Spagnoletto

Born 1588 at Jativa, Valencia; died 1652 at Naples, Italy. Influenced by Caravaggio.

50 THE ASTRONOMER 1638
H. 31; *w.* 38½ *inches. Signed: Jusepe de Ribera F* / 1638.
Lent by the Worcester Art Museum.

51 SAINT JEROME 1640
H. 50; *w.* 39⅝ *inches. Signed: Jusepe de Ribero esjañel F.* / 1640.
Lent by the Fogg Art Museum.

52 THE PHILOSOPHER
H. 44; *w.* 34 *inches.*
Lent by David E. Stalter.

53 PORTRAIT OF A MAN
H. 30⅜; *w.* 25¾ *inches.*
Lent by Arthur and Alice Sachs.

54 PORTRAIT OF A MUSICIAN 1638
H. 25; *w.* 31 *inches. Signed: Jusepe de Ribera* / *F.* 1638.
Lent by the Toledo Museum of Art.

55 PORTRAIT OF AN OLD MAN
H. 38¾; *w.* 28⅝ *inches.*
Lent by Paul M. Warburg.

Spagnoletto, Lo, *see* Ribera, Jusepe de

Domenico Theotocopuli, *see* Greco, El

Luis Tristan

Born 1586 near Toledo; died there 1640. Pupil of El Greco.

56 THE ADORATION OF THE MAGI 1620
H. 45½; *w.* 91¼ *inches. Signed:* LVYS TRISTA. F 1620.
Lent by Eugen Boross.

Diego Rodriguez de Silva y Velazquez

Born 1599 at Seville; died 1660 at Madrid. Pupil of Herrera and Pacheco. Court painter to Philip IV.

57 ISABELLA OF BOURBON *About* 1631
H. 49¾; *w.* 40 *inches.*
Lent by Max Epstein.

58 THE MAN WITH THE WINE GLASS *About* 1623
H. 30¼; *w.* 25 *inches.*
Lent by the Toledo Museum of Art.

59 THE INFANTA MARIA TERESA
H. 58¼; *w.* 40½ *inches.*
Lent by J. Pierpont Morgan.

60 SAINT MATTHEW *Before* 1623
H. 30; *w.* 25 *inches. Inscribed:* S. MATTHÆVS.
Lent by Hugh Blaker.

61 PHILIP IV *About* 1650-1655
H. 24; *w.* 20 *inches.*
Collection of the late Mrs. Thomas J. Emery.

62 PORTRAIT OF A GIRL
H. 25¼; *w.* 22¾ *inches.*
Lent by John N. Willys.

63 SELF-PORTRAIT *About* 1634
H. 27; *w.* 21½ *inches.*
Lent by Jules S. Bache.

Francisco de Zurbaran

Born 1598 at Fuente de Cantos; died 1662 at Madrid. Influenced by Ribera. Religious subjects and portraits.

64 CHRIST AT GETHSEMANE
H. 62⅞; *w.* 45 *inches.*
Lent by Eugen Boross.

65 THE DAUGHTERS OF THE ARTIST JUAN DE ROËLAS
H. 55⅜; *w.* 38½ *inches. Not illustrated.*
Lent by Mrs. Whitelaw Reid.

66 THE FLIGHT INTO EGYPT
H. 75; *w.* 97 *inches.*
Lent by the Toledo Museum of Art.

67 PORTRAIT OF A GIRL *About* 1635-1640
H. 33¾; *w.* 22⅝ *inches.*
Lent by the Detroit Institute of Arts.

INDEX

TITLE	NUMBER
Adoration of the Magi, The, by Tristan	56
Adoration of the Shepherds, The, by Greco	25
Agony in the Garden, The, by Greco	26
Alba, The Young Duke of, by Goya	3
Andrade y Col, Don Andres de, by Murillo	42
Apparition of the Virgin to Saint Dominic, by Greco	27
Aragonese Dwarf, by Goya	4
Asensi, The Artist, by Goya	5
Astronomer, The, by Ribera	50
Bull Fight, by Goya	6
Capture of the Brigand Margaroto by the Monk Pedro de Zaldivia, by Goya	7-12
Chollet y Cavallero, Doña Francisca Vicenta, by Goya	13
Christ at Gethsemane, by Zurbaran	64
Christ Driving the Money-Changers from the Temple, by Greco	28, 29
Cripple, The, by Herrera	38
Daughters of the Artist Juan de Roëlas, The, by Zurbaran	65
Diego of Alcala, Saint, by Murillo	43
Dominic, Saint, by Greco	30
Fernandez, Don Fray Miguel, by Goya	14
Flight into Egypt, The, by Zurbaran	66
Guye, General Nicholas, by Goya	15
Guye, Victor, by Goya	16
Hagar and Ishmael, by Collantes	2
Head of Christ, by Murillo	44
Holy Family with Angels, by Cano	1
Ibañez, Don Antonio Raimundo, by Goya	17

TITLE	NUMBER
Ildefonso of Toledo, Saint, by Greco	31
Illo, Pepe, by Goya	18
Immaculate Conception, with a Mirror, The, by Murillo	45
Isabella of Bourbon, by Velazquez	57
James the Less (?), Saint, by Greco	32
Jerome, Saint, by Ribera	51
Knight of the Order of Montesa, by Mazo	40
Landscape with Jacob and Rachel, by Murillo	46
Man with the Wine Glass, The, by Velazquez	58
Margarita, The Infanta, by Mazo	41
Maria Teresa, The Infanta, by Velazquez	59
Martyrdom of Saint Stephen, The, by Legote	39
Matthew, Saint, by Velazquez	60
Osorio de Zuñiga, Don Manuel, by Goya	19
Osuna, Pacheco, Duke of, by Goya	20
Paul, Saint, by Greco	33
Philip, Saint, by Greco	34
Philip IV, by Velazquez	61
Philosopher, The, by Ribera	52
Portrait of a Girl, by Velazquez	62
Portrait of a Girl, by Zurbaran	67
Portrait of a Lady, by Goya	21
Portrait of a Lady, by Pantoja	49
Portrait of a Man, by Greco	35, 36
Portrait of a Man, by Ribera	53
Portrait of a Musician, by Ribera	54
Portrait of an Old Man, by Ribera	55
Repentant Peter, The, by Greco	37
Rivero, Tadeo Bravo de, by Goya	22
Romero, Pedro, by Goya	23
Rosa di Viterbo, Santa, by Murillo	47
Self-Portrait, by Velazquez	63
Thomas of Villanueva, The Young Saint, by Murillo	48
Yriarte, Don Bernardo, by Goya	24

ILLUSTRATIONS

I

HOLY FAMILY WITH ANGELS, BY CANO

2

HAGAR AND ISHMAEL, BY COLLANTES

3

THE YOUNG DUKE OF ALBA, BY GOYA

4

ARAGONESE DWARF, BY GOYA

5

THE ARTIST ASENSI, BY GOYA

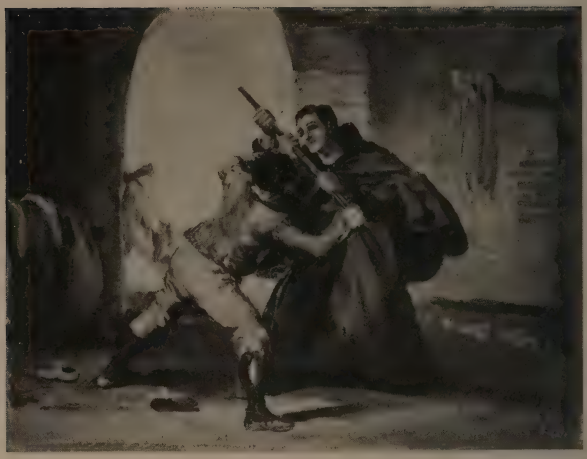
6

BULL FIGHT, BY GOYA

THE CAPTURE OF THE BRIGAND MARGAROTO, BY GOYA

7 THE ENCOUNTER

8 THE MONK SNATCHES THE GUN



THE CAPTURE OF THE BRIGAND MARGAROTO, BY GOYA

9 THE STRUGGLE

10 THE MONK THREATENS THE BRIGAND

THE CAPTURE OF THE BRIGAND MARGAROTO, BY GOYA

11 THE SHOOTING

12 THE BINDING

13

DOÑA FRANCISCA VICENTA CHOLLET Y CAVALLERO
BY GOYA

14

DON FRAY MIGUEL FERNANDEZ, BY GOYA

15

GENERAL NICHOLAS GUYE, BY GOYA

16

VICTOR GUYE, BY GOYA

17

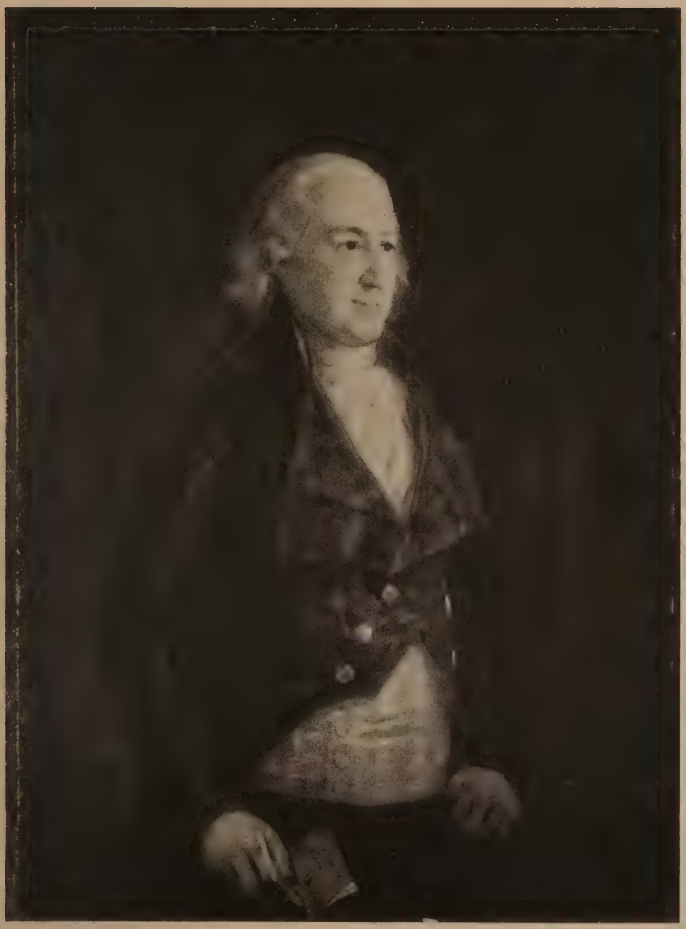
DON ANTONIO RAIMUNDO IBAÑEZ, BY GOYA

18

PEPE ILLO, BY GOYA

19

DON MANUEL OSORIO DE ZUÑIGA, BY GOYA



20

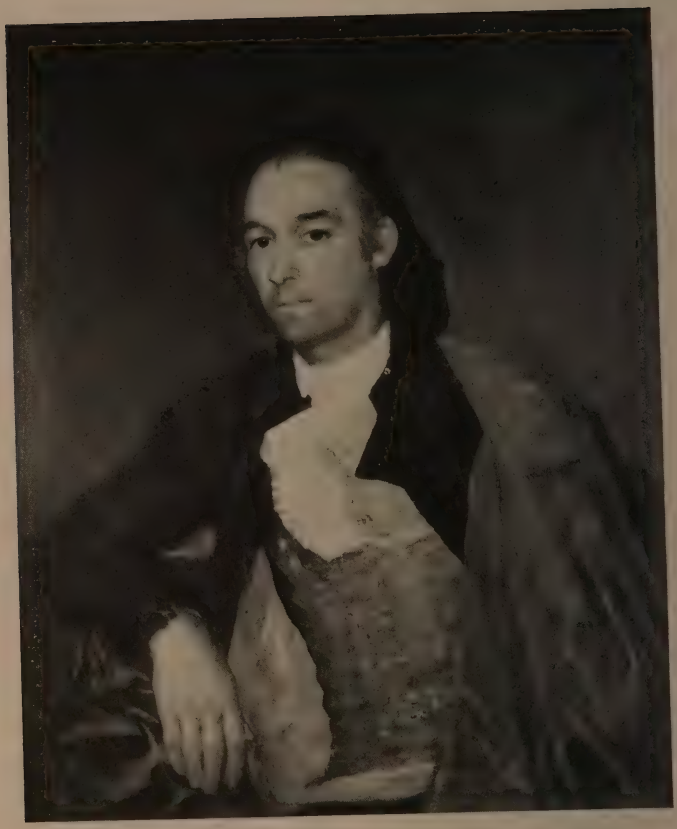
PACHECO, DUKE OF OSUNA, BY GOYA

21

PORTRAIT OF A LADY, BY GOYA

22

TADEO BRAVO DE RIVERO, BY GOYA

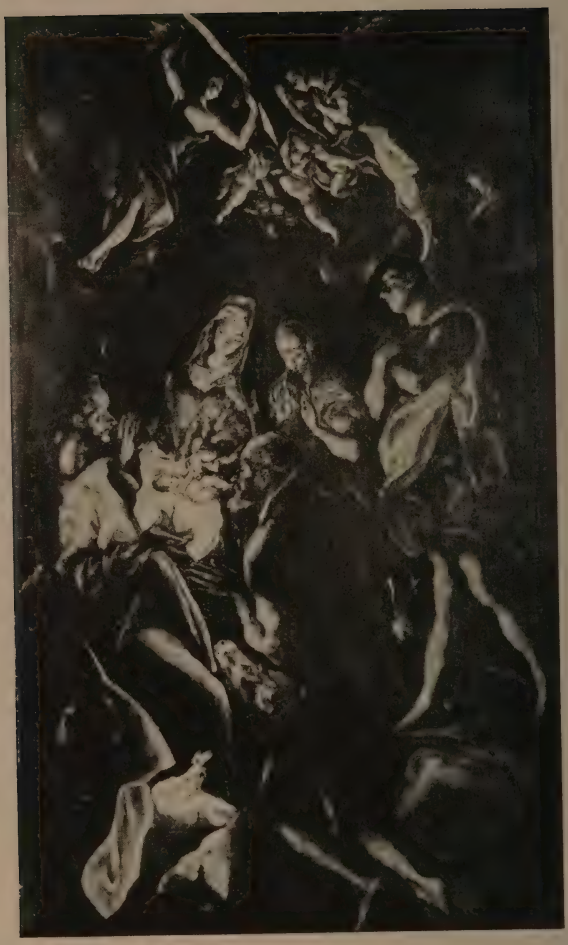


23

PEDRO ROMERO, BY GOYA

24

DON BERNARDO YRIARTE, BY GOYA

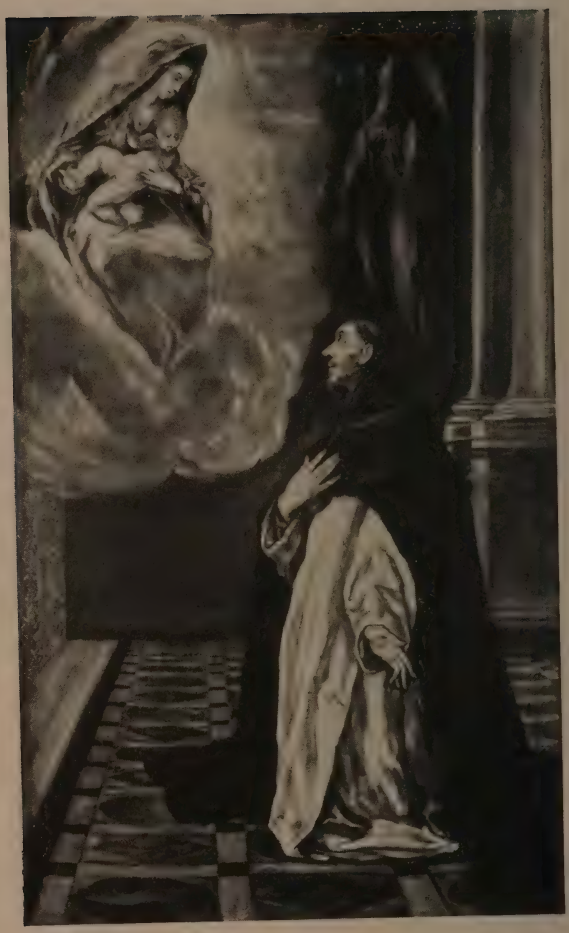


25

THE ADORATION OF THE SHEPHERDS, BY GRECO

26

THE AGONY IN THE GARDEN, BY GRECO



27

THE APPARITION OF THE VIRGIN TO SAINT DOMINIC
BY GRECO

28

CHRIST DRIVING THE MONEY-CHANGERS
FROM THE TEMPLE, BY GRECO

29

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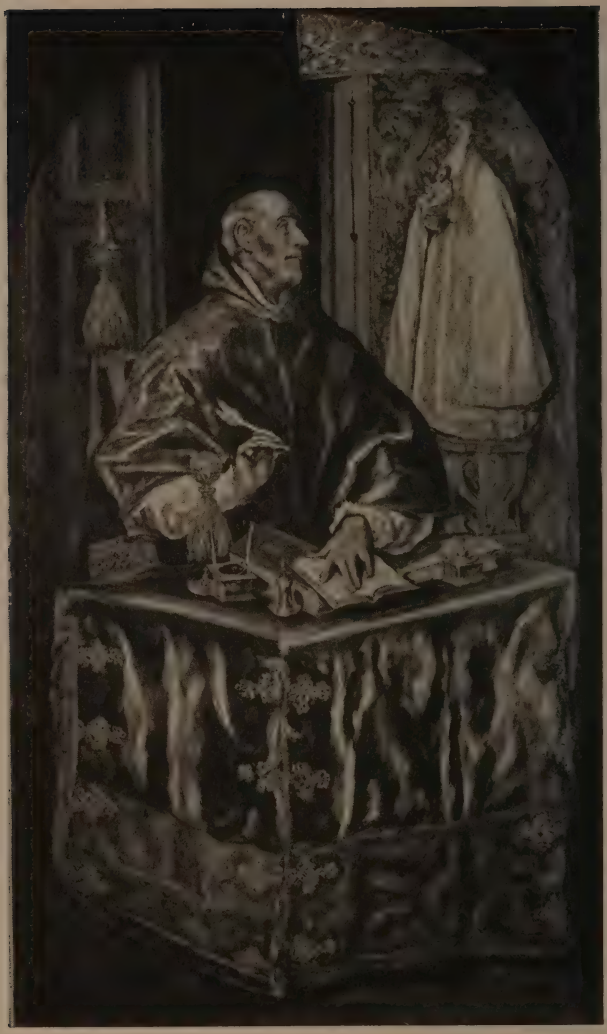
30

SAINT DOMINIC, BY GRECO

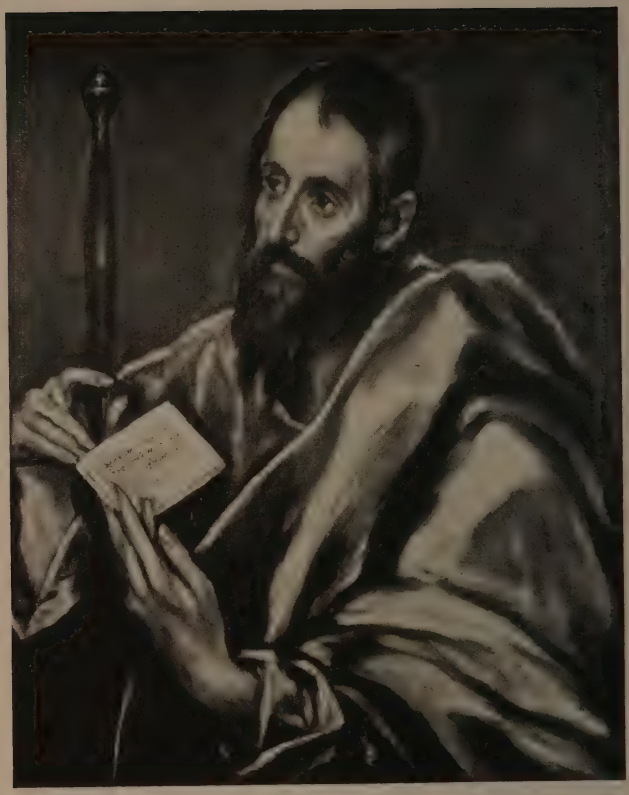


31

SAINT ILDEFONSO OF TOLEDO, BY GRECO

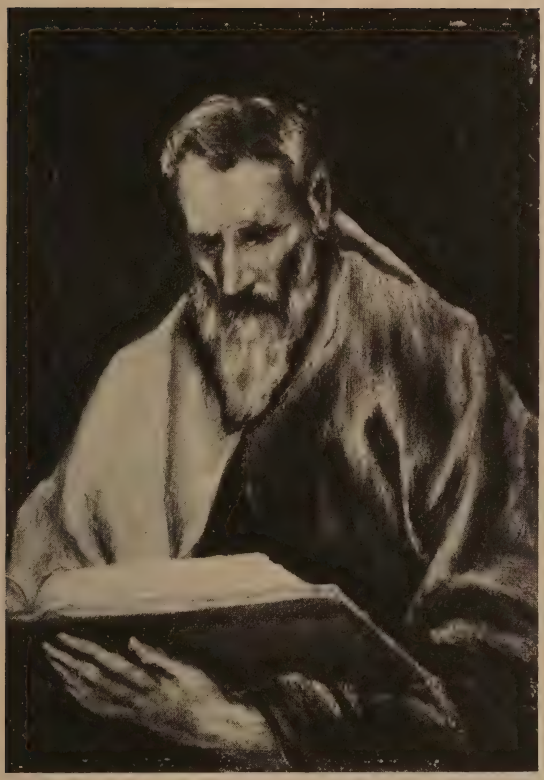
32

SAINT JAMES THE LESS (?), BY GRECO



33

SAINT PAUL, BY GRECO

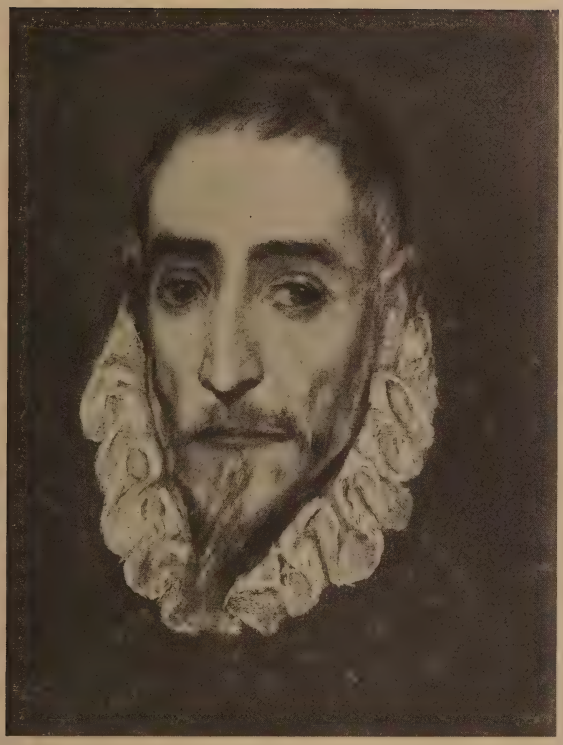


34

SAINT PHILIP, BY GRECO

35

PORTRAIT OF A MAN, BY GRECO



36

PORTRAIT OF A MAN, BY GRECO

37

THE REPENTANT PETER, BY GRECO

38

THE CRIPPLE, BY HERRERA

39

THE MARTYRDOM OF SAINT STEPHEN, BY LEGOTE

40

KNIGHT OF THE ORDER OF MONTESA, BY MAZO

41

THE INFANTA MARGARITA, BY MAZO

42

DON ANDRES DE ANDRADE Y COL, BY MURILLO

43

SAINT DIEGO OF ALCALA, BY MURILLO

44

HEAD OF CHRIST, BY MURILLO

45

THE IMMACULATE CONCEPTION, WITH A MIRROR
BY MURILLO

46

LANDSCAPE WITH JACOB AND RACHEL, BY MURILLO

47

SANTA ROSA DI VITERBO, BY MURILLO

48

THE YOUNG SAINT THOMAS OF VILLANUEVA
BY MURILLO

49

PORTRAIT OF A LADY, BY PANTOJA

50

THE ASTRONOMER, BY RIBERA

51

SAINT JEROME, BY RIBERA

52

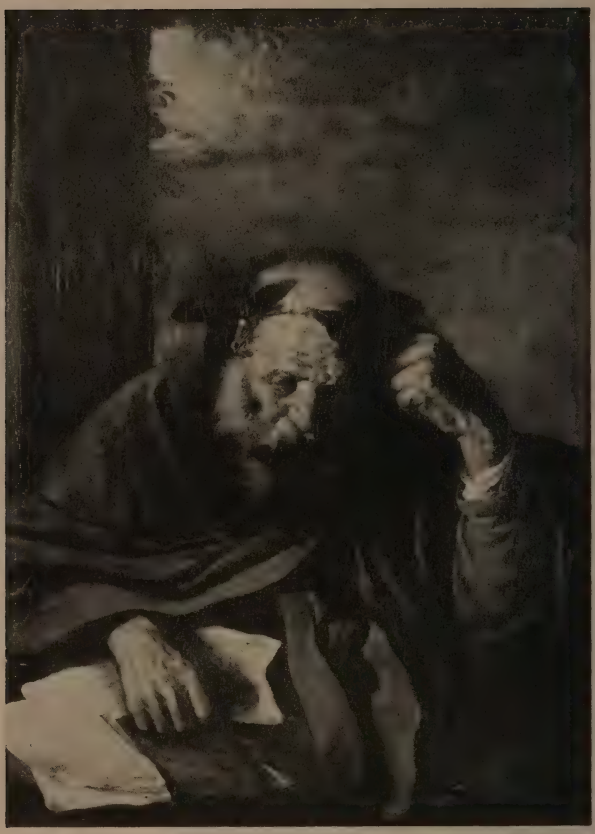
THE PHILOSOPHER, BY RIBERA

53

PORTRAIT OF A MAN, BY RIBERA

54

PORTRAIT OF A MUSICIAN, BY RIBERA



55

PORTRAIT OF AN OLD MAN, BY RIBERA

56

THE ADORATION OF THE MAGI, BY TRISTAN

57

ISABELLA OF BOURBON, BY VELAZQUEZ

58

THE MAN WITH THE WINE GLASS, BY VELAZQUEZ

59

THE INFANTA MARIA TERESA, BY VELAZQUEZ

60

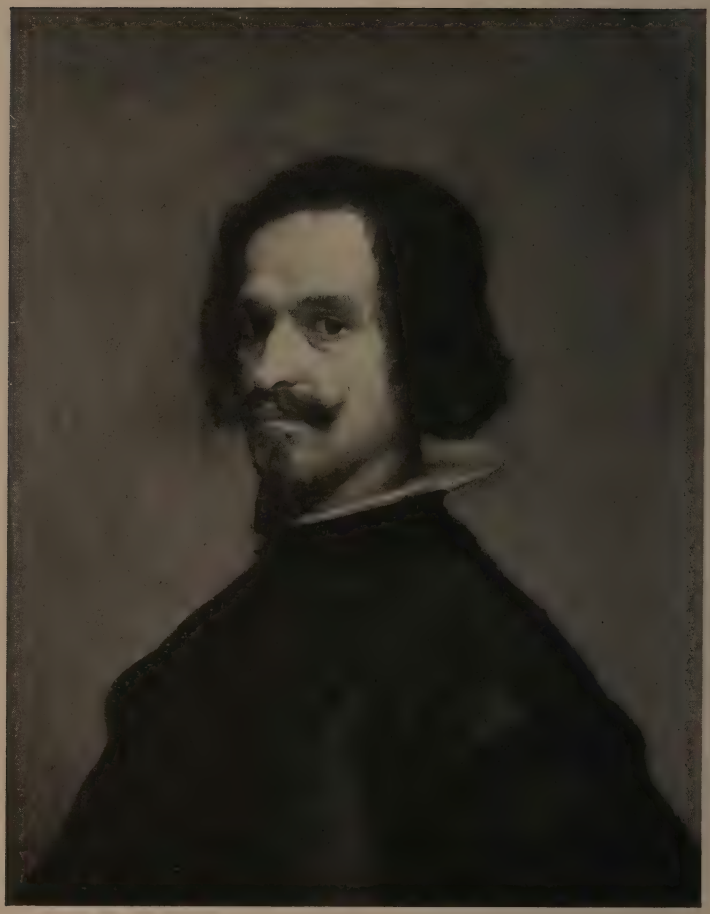
SAINT MATTHEW, BY VELAZQUEZ

61

PHILIP IV, BY VELAZQUEZ

62

PORTRAIT OF A GIRL, BY VELAZQUEZ



63

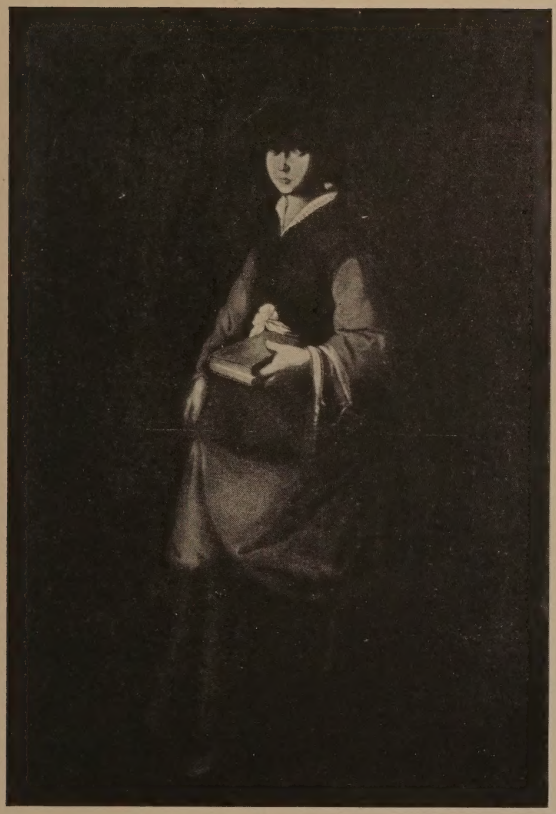
SELF-PORTRAIT, BY VELAZQUEZ

64

CHRIST AT GETHSEMANE, BY ZURBARAN

66

THE FLIGHT INTO EGYPT, BY ZURBARAN



67

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